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ALL LIVE SHOWS ARE ALL AGES
MUST BE 21 TO DRINK

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September 13 – MODEST MOUSE $12/14

September 15 – DR. ZHIVEGAS

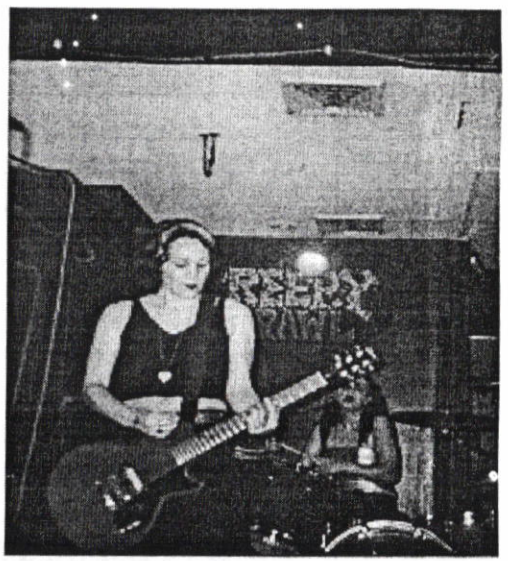
September 21 – JOHNNIE JOHNSON BAND

September 23 – JOEY DEFRANCESCO TRIO

October 11/12 – RODNEY CARRINGTON

The Trouble with Normal

ISSUE 47 **$1.00**





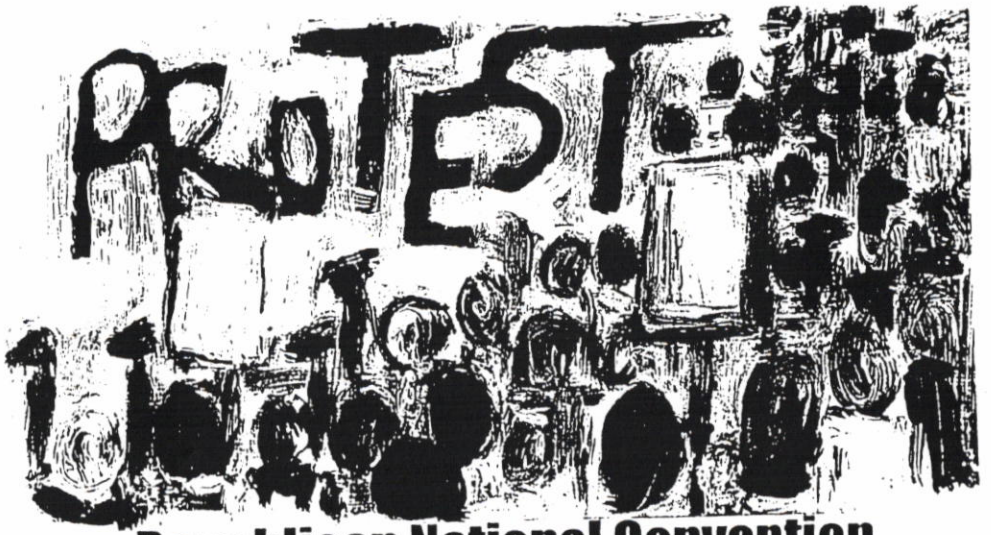
THE ENDLESS SUMMER IS ABOUT TO BE CANCELLED.

Hello, Boone here with yet another issue of *The Trouble With Normal*. Well, summer's almost over we appear this time around to be closer to that not so magical time: I'm talking about election year. In the month that this comes out, the two factions of our one party system will be holding their conventions even though we all know who the candidates are. While those holding protests want to bring attention to what people are actually going through, the mainstream media will still focus on hiding corporate facts and try to paint the candidates as our only options. Still, my hopes go out to those planning protests and direct actions. People need to know that not all is well in the USA.

Now for the typical zine spiel I give every issue at this point: TTWN NEEDS YOU. A good counterculture is only as strong those who support it. So, feel free to send in writing, music and zines to review, subscribe, etc. It's not an easy road doing this, but it is a road that can teach you a lot. By the way, if you don't like this zine, feel free to contribute if you think it would improve it, or do your own. Follow your talents and interests; they may take you to places you might not otherwise find. Until next issue. Peace, Boone.

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COVER: Logos by David, Photos by Boone.
TTWN SHIT CREW THIS ISSUE: David, Boone, Art Paul (he's back!)



Republican National Convention
July 31st / August 3rd
Convergence July24/July30

Mass civil disobedience/Protests

SHUT DOWN THE UNDEMOCRATIC TWO PARTY SYSTEM

This summer, thousands of Republicans and Democrats will convene on the cities of Philadelphia and Los Angeles to further their agenda of corporate greed and elite rule. It is our mission to crash their "parties" in nonviolent direct action protest.

The two party system is alienating and ineffective. It is controlled by moneyed interests and has corrupted and co-opted the ideals of democracy. Both the Republican and Democratic Conventions are "dog and pony shows" to launch the political careers of self-serving politicians, who are on short leashes to their corporate masters. They manipulate the public to get elected and then proceed to serve corporate interests. The corporate agenda is defined by white supremacy and economic exploitation with little regard for human and environmental justice. We have seen these policies destroy millions of lives at home and abroad, disproportionately affecting women and people of color.

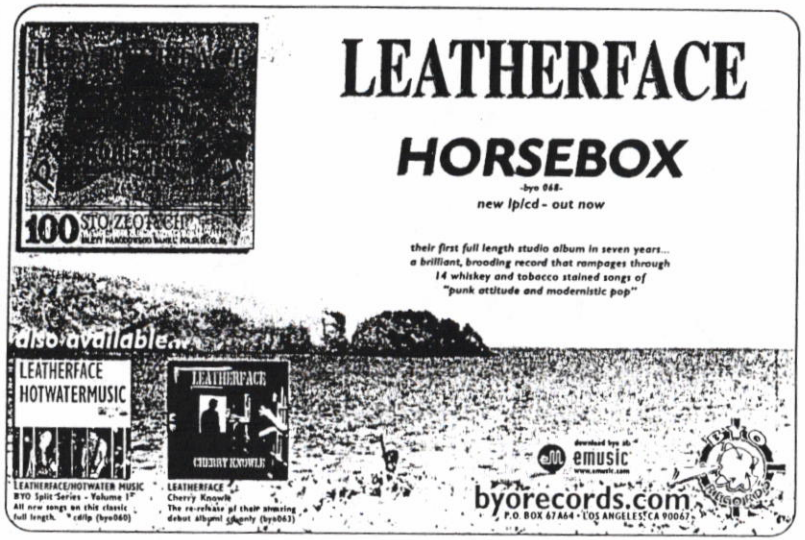
Take direct action this summer against the Republicans and Democrats as they converge on our cities this summer and let them know: The Party's Over!

Come join the fun in Philly for:

Mon. July 24 – 30 Convergence starts
Sat. July 29 - Universal Health Care March
Sun. July 30 - Unity 2,000 March & Million Billionaires for Bush
Mon. July 31 - March for Economic Human Rights
Tues. August 1 – Direct Action – Target Criminal In – Justice System
Wed. August 2 - Direct Action messing with the Republicans

To find out more about what's happening in Philly Contact the Philadelphia direct action group

(215)-574-7883 www.thepartysover.org, www.r2kphilly.org



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WE'RE NOT SURE IF WE'RE THE BEST ZINE IN THE WORLD, BUT WE LIKE IT....

SARAH DOUGHER, THE STAR DEATH, IDGIE

Friday May 12, 2000. Centro Sociale, St. Louis.

This was a show I knew I had to check out. I was hyper for another chance to see The Star Death and was curious about the headliner whom I'd heard about but had yet to see. So this being a night I had off work, I was off to St. Louis for a place I don't go to nearly as much as I should when I can. The bottlenecking made me feel like I was behind yet I still managed to be early.

Idgie warned us they hadn't played in a while between Derek going to school out of town and finals with CJ and Amy. Even with this in mind, this St. Louis trio still manages to be one of the best punk rock bands that town has right now. Powerful dual guitar driven angst is in full force here with songs about feminism, major labels, and the like. This bands somehow manages to attack harder than a weapon ever could lately, persevering through lineup changes, equipment hassles, and other diversions. Can't wait to hear how their newer stuff sounds.

Star Death have become The Star Death and were up next at the Centro. While I missed the first songs, what I saw melted me to the

THE STAR DEATH



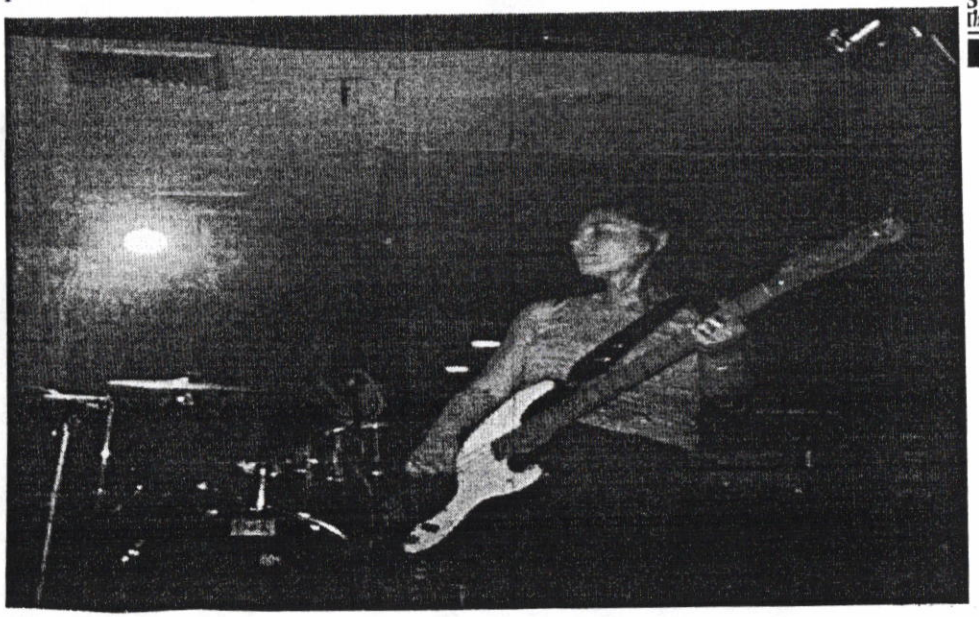
ten meters apart each, a hundred

snide feel to wash it all down with. Covering topics such as life, work, et al, the set came off with a style reminiscent of Black Flag, to name one example. It was definitely unexpected and sounded great. Add to them a hyperactive stage act that matches the music and you have Jackie Papers. Have to see this band again.

The crowd started moving to the front as Buck began to play. From the start, it's easy to see this trio evolving. Retaining their hardcore/melodic roots, Buck are incorporating pop and early rock n' roll elements throughout it. The result is tight, melodic songs that harness punk fury and seem comfortable in both the pop and hardcore punk areas with a sound all their own. Nice to see Lisa, Pepper and their current drummer Corky still going and making music. Fun live act.

Finally, after the crowd got to near standing room up in front, it was Groovie Ghoulies time. From the start of "Fun In the Dark" on, it was pure punk fun. Three overdriven chord powered songs ruled the night as Kepi, Roach, and crew did a set of fan requests including both old and new songs throughout. This night, the Ghoulies played like legends with new drummer Amy giving Kepi, Roach and B-Face the necessary kick to get this kind of music across viscerally and emotionally live. While their albums are good, to truly understand the Groovie Ghoulies, you have to

BUCK



few. This evening, there were plenty that I unfortunately had to miss (such as the ecovillage, sexual liberation, and genderopoly to name a few. On sunday, I did make the end of breakfast in time for the organizing in the South caucus. I made the psychiatric survivors/ alternatives workshop, and wandering during the next block. I did have to miss several workshops that were in the same block as the psychiartic survivors one though. Still, it was good to see an event like this happening.

However, it must also be noted that it wasn't all conference type workshops and stuff like that. The evening hosted two shows and an open mic show. A brief summary of the shows are as follows:

The Heat opened up Friday night's show with just vocals and drums doing an almost grindcore acapella original along with covers of Kiss and Weather Girls songs that were humorous and entertaining (in the case of the Kiss song more so than their "Farewell" tour [which I'd go to if ticket prices weren't so danm high for lawn seats out of curiousity]). Snofort was an offshoot of Liggie Wog and played guitar based indie pop that hinted at Pavement at times, which should make them KCOU faves if they ever get any discs out. Liggie Wog were in the same general vein as Snofort but with female and male vocals and a more rock centered sound to lure you in. Nymb were a quartet that played a more noise based rock with effects laden guitar and male/feamle vocals. All were good but I was a little tired from the drive, the heat, and (what I'd learn later) the time zone change.

Saturday's "Southern Girls Vaudeville" was an open show with pieces ranging from spoken word performances to jokes to another impromptu performance by the Heat to girls doing either originals or covers of songs from Ace of Base to Freakwater. There was some concern about the number of guys who signed up (which is part of the reason I didn't - to respect the idea of a safe space), but it turned out to be fun if a little long.

Sunday's show opened with the Star Death playing an intense set of the noise driven punk with HC and funk overtones amking it one of their best. Louisville's own Second Story Man was more traditional indie rock with pop hooks and dual guitars galore ruling the day. A change of pace was provided with Erika Maria's spoken word pieces on surviving abuse, healing and the

SOUTHERN GIRLS CONVENTION REPORT:
OR MY EXPERIENCES AT SGC 2000

On July 7-9, 2000, The latest Southern Girls Convention took place in Louisville, KY. Billed as three inspiring days of workshops, food, activism, and revolution, the event was designed to help activists (and feminist activists in particular) meet and find out what's going on in certain situations. Given the breadth of such an event, it's impossible to completely tell what happened that weekend. However, I will attempt to try my best to give a summary of the situation.

Let's start with the workshops since they were a good part of the reason people arrived here in the first place. At SGC, workshops were held on a variety of topics ranging from low power radio and ecovi .llages to punk parenting to body hair to non to women political prisoners in the US. In addition there were several caucuses on sexism with the movement (which were actually two part thing with people first breaking off into men and women and the transgendered/nonaffiliated; then joining together in one big group), as well as one on activism in the south (There was an intro-ductions one the first night which I missed by arriving late not knowing I sw ched time zones). Because of the variety, there were also a variety of different ways this was approached from activities to discussions and the like. Some people were experienced at this, others were new to the workshops. Still, there was enough variation to address a number of different concerns of those people who attended.

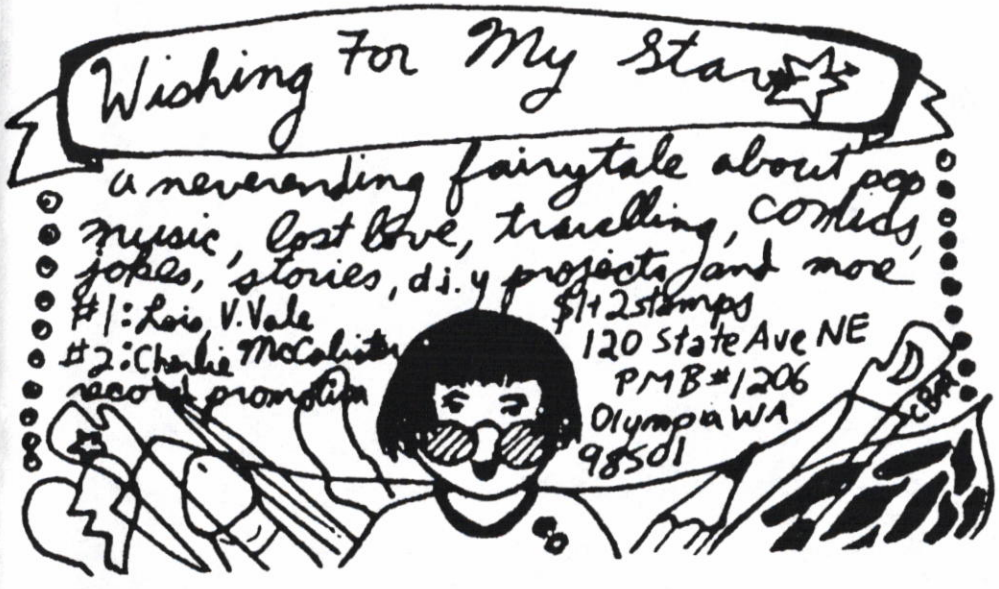
In my case, I wandered the first night (still dazed from the trip) between the Women POW/ Polititcal prisoners, abortion clinic escorting, and (I still didn't realize one of the workshop areas was the annex across the street and that there was a fifith area in back of the BRYCC House). I missed the first block of sessions Saturday, but made the zines workshop (for commentary with fellow zinesters and the like), the ethical slutdom/ non monogamy workshop (out of curiosity and to try to get some understanding on an issue I tend to be torn on in some ways), and the community organizing to name a

see them live.

There seemed to be a vibe of camaraderie amongst the bands tonight, who seemed more than eager to interact with the fans and each other than expected these days. An evening of sheer fun all around. Well worth it.

-Boone.





ten meters apart each, a hundred

CAPITAL CAPITAL

Thursday May 25, 2000.

The 1810 Ranch, Columbia.

I actually wasn't expecting to go to this show. See, it was originally supposed to be the night before and I couldn't get off work. However, the headliner didn't make it and thus arrived a night later. Having found out at the last minute, I was off to the show.

Capital Capital throw down a dual guitar driven set that was immense. Their music is a mesh of punk and noise rock driven by tight rhythms, shitloads of volume, and an energy that commands you not to be still. Guitars that pierced through the volume set off a sonic adrenaline rush that cuts deep and lets the songs move the crowd. The set was short but passionate with sonic nods for fans of the Ramones as well as Chrome (but that's just how I hear it). I'm glad things happened as they did.

Some of the Ranch crew were going to watch a Mr. T. video but decided to wait. I dropped a friend off and went over to see Drag the River at the Music Cafe. Night turned out better than planned.

-Boone.

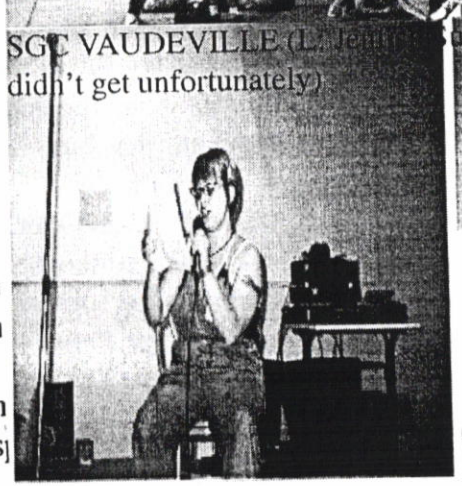




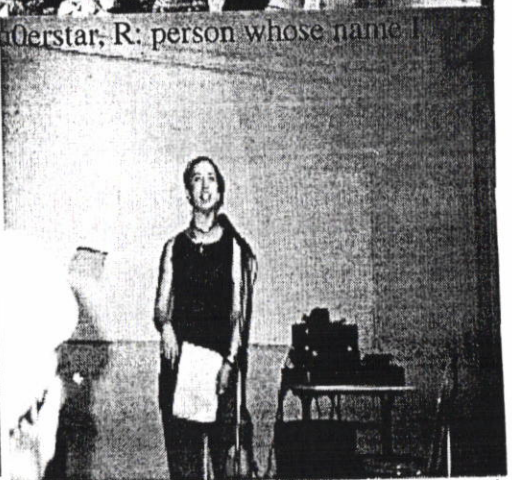
TOBI OF THE STAR DEATH



OUT FRONT AT SGC



SGC VAUDEVILLE (L: Jen[illegible]derstar, R: person whose name I didn't get unfortunately)



SOUTHERN GIRLS CONVENTION

Louisville, Kentucky
July 7 - 9, 2000

Because we live in rural towns overrun with religious piety. Because we live in big cities overrun with racial tension. Because we need to unite, create a network, and become empowered. Because we need to fight back against misogyny and violence against women. Because we reject the Southern Belle archetype and any passive, second place gender role thrust upon us. Because we are strong, intelligent, independent, active young women who seek change in our communities. Because we refuse to be victims. Because we have an intrinsic desire to revolt. Because we live in rural towns overrun with religious piety. Because we live in big cities overrun with racial tension. Because we need to unite, create a network, and become empowered. Because we need to fight back against misogyny and violence against women. Because we reject the Southern Belle archetype and any passive, second place gender role thrust upon us. Because we are strong, intelligent, independent, and active young women who seek change in our communities. Because we refuse to be victims. Because we have an intrinsic desire to revolt. Because we live in rural towns overrun with religious piety. Because we live in big cities overrun with racial tension. Because we need to unite, create a network, and become empowered. Because we need to fight back against misogyny and violence against women. Because we reject the Southern Belle archetype and any passive, second place gender role thrust upon us. Because we are strong, intelligent, independent, and active young women who seek change in our communities. Because we refuse to be victims. Because we have an intrinsic desire to revolt. Because we live in rural towns overrun with religious piety. Because we live in big cities overrun with racial tension. Because we need to unite, create a network, and become empowered. Because we need to fight back against misogyny and violence against women. Because we reject the Southern Belle archetype and any passive, second place gender role thrust upon us. Because we are strong, intelligent, independent,



NO MORE PATRIARCHY

SLEATER-KINNEY, **AISLER'S SET**, THE GOSSIP

Thursday June 1, 2000. The Blue Note, Columbia.

I was looking forward to this night for months. Upon learning of it, I knew I was going to be there regardless, it being a night off just happened to be the icing on a very addictive cake. However, I was also under pressure to get an issue done and out in the same time, thus pushing myself way harder than I should've to get it all done. In the end, I was off to the Note with issue 46 in hand and waiting in line.

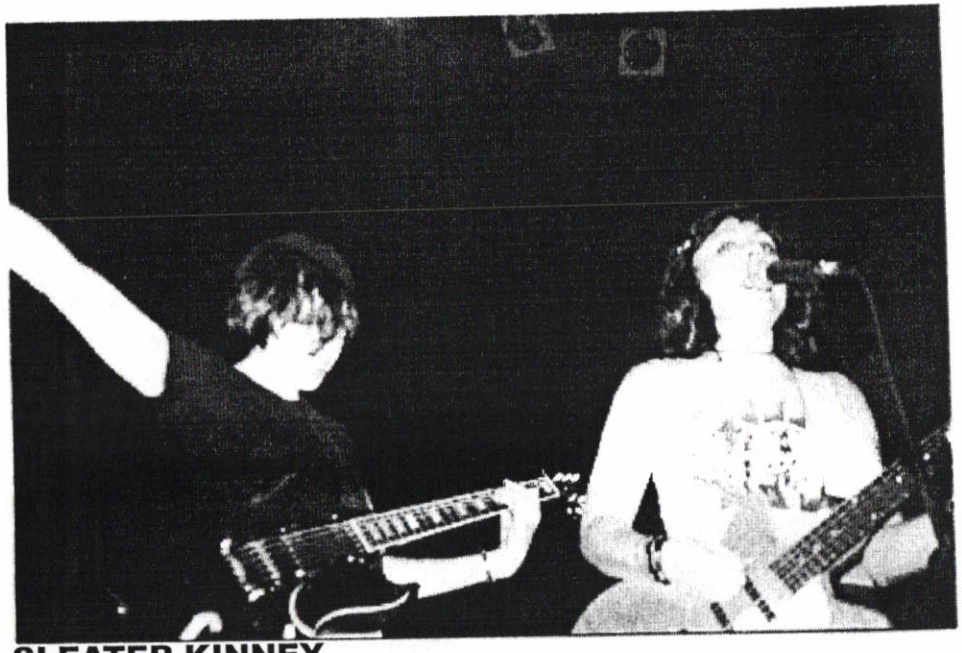
Arkansas transplants to Oly the Gossip were on first this evening and proceeded to totally shake things up. Their music is crude, bluesy, primal punk built on raw songs and an energy that demands a response from the audience. All this from a cheap guitar, drums, vocals and a dancer. This band comes across as part punk juke joint and part party gone out of bounds. The result was a short set that created a fun atmosphere for the rest of the evening. I definitely want to see this band in the future. Have to hear the EP.

In the middle were Aisler's Set from San Francisco. From note one,

AISLER'S SET



ten meters apart each, a hundred



SLEATER-KINNEY

this quintet played a set of guitar and organ driven bittersweet power pop merging 12 string electric twang and power chord bliss. Hooky and melodic from the start, Aisler's Set were as moody as they were charming, taking their songs into interesting yet familiar territory in the process. Other than the set being too short, it was damn good and this band managed to impress much of the audience fairly well. Aisler's Set are yet another good example of a band that probably would not come through Columbia. I'll have to get their CD sometime.

After a brief break and a crowd increasingly moving forward, Sleater-Kinney was about to surprise everyone in attendance. At first, they seemed to have been affected by the humidity with the first few songs being somewhat tense. However, the intensity grew slowly until, after a few songs, they were on fire: alternating pure raging aggression with a sultry seductive slow burn via just two guitars, drums, and vocals. The result was them pulling us in and demanding respect as Sleater-Kinney drew widely from their catalog and kicked all of us in the ass. This was one of those shows that had me wanting more even after their encore. Proving once again why they're one of the best bands period, this trip left me humbled.

This was a show that impressed several people I knew in attendance



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- cover art by David Bellard -

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with one friend thinking it was the show of the year (though he thought the audience was kind of disappointing for the event - of course, he was by the bar.). Still, there was a generally cooperative, cool element to set along with the great music that I'd like to see more of. Yes, this was worth it.

- Boone.

COMING SOON . . .

MEGASUPERSLURP II:

THE '80s ARE COMING!!

Guitar Trader

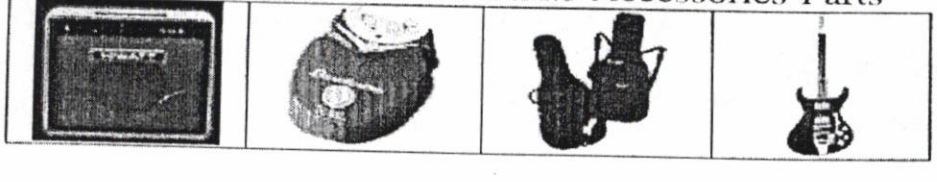
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CRISPUS ATTUCKS, JUVENILE WRECK

Wednesday June 14, 2000. The 1810 Ranch, Columbia.

This show came at the tail end of a way too long work situation. Due to a co-worker's brother getting married, I covered some of his shifts and rearranged my time off for the event. By the end of the two week stint, I was exhausted. Since I arranged to work his afternoon shift here, I was ready for the show. Thus, after work, I was off to my P.O. Box, Salt (to hang out), and then to the Ranch.

I actually was kind of looking forward to local band Juvenile Wreck. I soon was about to realize whether or not this was good. The latest band from Mike Disorder plays dual guitar driven pop punk that aims for Ramones fury. While the intention is good, there seems to be an almost generic quality to the effort that almost distracts from the music. The result is somewhat watered down pop songs without the edge or fury needed to get this across live. I want to like these guys, I really do. However, Juvenile Wreck really need to work on tighter songs and putting some of their own energy into a musical genre that, even at its simplest, can kick ass if done right (hint: see Groovie Ghoulies review).

Crispus Attucks was headlining

CRISPUS ATTUCKS

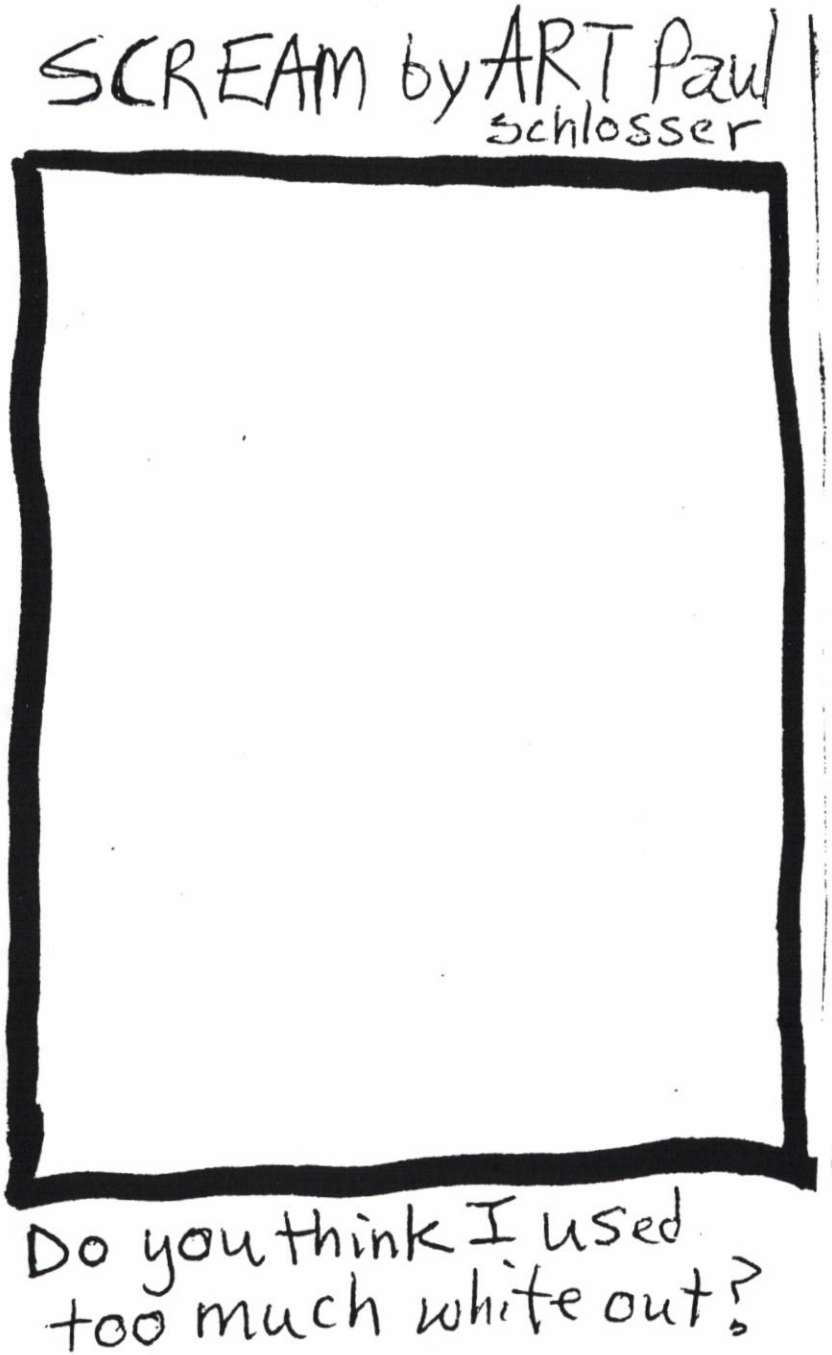


In 1989 the world's top ecologists and environmental scientists had a meeting at which they agreed that we have a 20 year window in which to reverse the destruction of our environment before the processes that make the Earth livable collapse in on one another. A few weeks later, IBM and Dupont came out with their own experts who said that we have 60 years.. Even if we accept their estimate as the truth, the world's top minds are debating the difference between 20 and 60 years - at the end of 4.5 billion years of evolution... 20 to 60 years. That's our lifetime. That's our generation's problem.

Later, on November 18, 1992, the Washington DC-based Union of Concerned Scientists issued a "world scientists warning". It was signed by 1532 scientists from 69 nations (including 101 of the 196 living Nobel laureates). It pushed the **dead**line up, saying that we only have a decade or so left to save ourselves and the planet. This is not a joke. This is not a scam. These people aren't being paid to say this. In fact, they're risking themselves and their careers in many cases by stepping forward with this information. They're telling us that it's time to act. Listen.

A C T.

a public service announcement from T.O.K.



and a welcome change after the opening band. This Maryland based quintet nailed us to the wall with a set of noisy HC punk with grinding guitars, fast drums, and the like. Songs covered such topics as war, religion, and youth culture with an acerbic edge and enough passion to make it necessary. Topped off with an intense stage presence and samples that add to the tension, Crispus Attucks manages to create enough energy to remind you how way more traditional hardcore (in contrast to the more metallized stuff which also has its pros and cons) can be so exciting at times. This is one of those bands that must be seen to be understood.

After the show, I hung around the Ranch for a little bit and talked to a few people I don't normally get a chance to. Then, it was off to see what else was going on. Good show.

-Boone.



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SLUG AND LETTUCE #64/55 cents or postage.
11x17. Newsprint. 20 pp,

One of the better known zines in punkland does it again. Pieces on time, stress, and the need to balance deadlines, feminism or humanism, gardening, direct action, a Zero Content cartoon and more. The writing is direct and well done and lets you in to the lives of the people writing. Always a good read. (BOONE)
(Chris(tine). P.O. Box 26632. Richmond, VA 23261-6632)

CHUMPIRE #130 and 131/ 1 stamp or trade
81/2x11. Copied or printed. 2 to 3 pgs respectively

This came in the mail recently along with a CD (which due to backlog will get reviewed next issue). Pieces here about traveling while on break, reveiws of records, shows and movies, microbrewery visits and more. Not tuns of stuff here, but makes the most of its space. A good personal read about the editor's life at the moment. (BOONE)
(P.O. Box 680. Conneaut Lake, PA 16516-0680)

CLAMOR #3/$4.00
81/2x11. Glossy. 84pp.

The third issue of this continues the ave of providing a more non traditional.look at the issues surrounding us. Articles on drug testing in the workplace, Harley Davidson, being Arab American, world trade, Victory records connection to porn videos, and more. Once again, the people involved manage to take the typical magazine and turn it into something actually worth reading (much more so than many of the lifestyle rags mainstream Amerikka wants to force down our throats). Another recommended read. (BOONE)
(Become the Media. P.O. Box 1225. Bowling Green, OH 43402)

COMING NEXT ISSUE:

THE TROUBLE WITH NORMAL CELEBRATES IT'S EIGHTH ANNIVERSARY.

Yes, it's that time again. We've made it to celebrate another year of doing this zine. While telling you would spoil the surprise (and the fact that we don't totally know yet). Prepare for somehting informative and fun at the very least.

COMING TO YOU IN EARLY OCTOBER!!!!!!!!

would've been more interesting). Not a bad zine, but still a little too male dominant. Write before ordering since I don't know if this requires an age statement (chances are it does, but check beforehand. (Aaron Muentz. P.O. Box 5068. Pleasanton, CA 94566)

ROCK N ROLL HIGH SCHOOL #9/$1.00
81/2x51/2. Copied. 24pp.

I don't know how to start this review so I'll just go for the core. This is a Christian punk zine where Greg (and a few others) write about religion, hypocrisy, catholism, plus interviews with Ivan and the Reds and someone from Rock For Life. While I support the right for this zine to exist, the constant prosetylzing and following of religious party lines was definitely a distraction for me. Also, if you name your zine after a Ramones song and put a guitar on the cover, put a Mosrite or at least a Univox copy (Johnny Ramone did not play a strat, kids). If you're curious or want to do monitoring on the Christian aspect of our little sub/counter culture, this could be a good source. Otherwise, just move on. By the way, I wonder what Greg's opinions are on Christians who are pro choice. (BOONE)
(Greg Mareno. 5220 W. Wolfram St. Chicago, IL 60604-4926)

SOCIAL HORROR #1/$1.00 or trade
6x9. Copied. 16 pp.

This was defitnitiely a surprise. In this first issue, Vivianne talks about moving from Madison, her dreams and hopes, religion, frustaration and opinions and more, all directly and honestly (sometimes handwritten). In the process , she creates one of the better reads I've had lately. She claims future issues should delve more into political issues (which should be interesting), though this time it's more random. Still, it's hardly boring by any means. Get this. (BOONE)
(Vivainne. 3500 Edenborn. Apt. 114. Metairie, LA 70002)

JOURNALSONG #2/$1.00 or 3 stamps.
41/4x41/2 (I think). Copied/ transparent cover. 64 pp.

Found this at Salt of all places. Here, Steve talks about setting up shows at his house, going to see a doctor, smoking, and other personally written matters. In addition, Amalia writes about what could best be described as an encounter that gets interrupted. All this is a personal, confessional form that can be catharsis or scary depending on the reader. For me, this is interesting. (BOONE)
(Steve Gevurtz. 5272 NE 8th. Portland, OR 97211)

BUCK

Buck are a Los Angeles band I first came across when they opened for the Muffs last year. Their music treads the thin line between melodic hardcore and more pop and rock n roll based songs with tight hooks and plenty of energy. Along the way, they have dealt with a variety of drummers, a conflict over their name with a Christian ska band, and more. Hearing they would be on this bill proved to me that I had to head out to St. Louis and see them again. The following interview with two thirds of the band was done before their show at the Creepy Crawl in St. Louis on Monday May 22, 2000.

INTERVIEW AND PHOTOS BY BOONE.

TTWN: Names, instruments played, and plans for world domination, if any?

Pepper: Pepper - guitar, vocals. I'm not really into world domination.

Lisa: Lisa - bass, vocals. And it's all about the desert.

TTWN: How's the tour going?

L: Well, we just started. Our van's already broken down the second day. Last time it broke down on the second to last day, this time it broke down on the second day. Both in the same place, Denver, Colorado, so we'll never go there again. But it's good to be back in St. Louis and so far so good.

TTWN: How does *Buck in Black* differ from the self titled album?

P: Very, very live.

L: Very rockin,' much more screaming. No swear words, but louder and meaner.

TTWN: Sorry to hear that.

L: Oh, really?

TTWN: Not really. I could care less, but I had to say something there.

L: Gotta say something.

TTWN: What is the song "Hex Me" about?

L: It's about fascinating ladies that you sometimes meet. Pepper leaves his pillow at their houses on tour.

P: It's her song.

TTWN: Will the revolution be televised and, if so, what multinational corporation will sponsor it?

L and P: Microsoft of course.

L: That antichrist. It won't be televised , it'll be on the computer, of course.

TTWN: And will the buffering always kick in just when you want to see something interesting.



P: Exactly.
L: Yeah, it'll be the punks against the frat boys . The punks will win.
TTWN: Please don't give us a happy ending like that. You know Bill Gates won't allow it. *(Pause).* So you're saying Bill Gates would win in a contest to own us over Ted Turner?
L: Oh, Ted Turner, he's a light-weight. He's a southern gentleman. Bill Gates actually, personally, ripped me off once.
TTWN: How did Bill Gates personally rip you off or are you at liberty to say?
L: Yeah, I can say. My old band, Cub, was up for a Microsoft commercial. They wanted Bikini Kill, but of course Bikini Kill said no. But me, I'll shill for anybody, even the antichrist, so I said yeah. So we recorded a song, it was a version of "High Hopes" made famous by Frank Sinatra. We did a punk rock version to sell computers. They turned us down, even though they had our demo tape. And then they used our song anyway and never paid us. EVIL.
(Discussion veers to the job Bill Gates is doing as the antichrist.)
TTWN: What is the song

POWER OF THE PRINTED WORD

Yes, it's time to let you know that we here at The Trouble With Normal review zines, fanzines, whatever you wish to call them. So send them to our cramped but it's home P.O. Box and we'll get to it as soon as we can. Like I've said too goddamn many times in the past, a good counterculture is only as strong as those of us who support it. This is not a phase, this is our lives. Hope you find something that interests you in the following. Until next issue, Boone.

DORIS #15/$1.50
81/2x71/2. Copied. 28pp.

This is one of those zines that I find myself drawn to more and more as I Read. This "DIY Anti Depression Guide" has stuff on Cindy's first coffee freakout, helpful uses of herbs, her experiences with collectives, lists and the like. All of this served in mostly comic form with a breeziness that makes it all the more readable as Cindy looks through her life as well as the big picutre. Amusing, yet informative. (BOONE)
(P.O. Box 1734. ASheville, NC 28802)

ALABAMA GRRRL #8/$2.00 (I think)
81/2x51/2. Copied. 32 pp.

I've heard about this zine in the past but haven't gotten to see on euntil now. Ailecia writes about moving to Lawrence and her experiences there, organizing the People's Rally, an ex- girlfriend, and the Bill Price (a convicted child molester may be using zines to prey on people). Cutting to the point and stating it's case, the sideways layout may be a little confusing to some, but otherwise it's all good here. (BOONE)
(Ailecia. P.O. Box 297. Lawrence, KS 66044)

THE PROBE #8/$5.00
81/2x11. Printed with glossy cover. 100pp.

I was intending to review this last time around but time and the car accident got in my way. This somewhat legendary zine has interviews on the weird Lovemakers, Mission Records, the Bananas, plus reviews by the shitloads and more. It's also known for the pictures of naked womewn throughout. Unlike some feminists, I don't mind the picture, I just wish the How to Be A God in Bed article wasn't written by a man (a women's perspective on this

"Sugar Sandwich" about?

L: We didn't actually write that song. That's by a fabulous Canadian band called the Leather Uppers, who have been disbanded for probably about five years now. It's probably about what all songs are about, getting laid.

TTWN: What about the songs about getting drunk?

L: Well, you only get drunk to get laid. If you get too drunk, then you can't get laid. So it goes around.

TTWN: So, in other words, everything in Buck-land's about getting laid?

L: Yeah.

TTWN: Let's talk about the infamous Buck name controversy?

L: What?

TTWN: With the other band named Buck - The Christian one?

P: They're not Buck anymore. They changed their name.

L: We made them submit to us.

P; They are now known as Buck Enterprises.

TTWN: Is this true?

L: Yeah, but they sent us letters couched in nice phrasing and they would pretend not to be themselves, but other people. But I thought they should've just been Christian about it and turned the other cheek. I'm fine with two

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Bucks.

P: Their deal was they couldn't get their records in stores because of us (*Lisa Laughs*). Their records only sell in Christian stores anyway; the regular record stores wouldn't take them 'cause there was already a Buck so they changed their name to Buck Enterprises.

TTWN: I thought for a second there Long Gone John (*founder of Sympathy for the Record Industry - ed*) was trying to infiltrate the Christian market?

P: Yeah,

L: That's probably part of his plan.

TTWN: If Buck was offered to appear on a sitcom, would you take it and, if so, which one?

P: Yes, any one of them.

L: Any and all of them.

P: I'll be on *Boy Meets World*, I don't care.

L: I'll be on *The Man Show*. I'll be on anything. I don't even watch TV. I Don't watch sitcoms, so I don't know what's on. That *Raymond* one, that's fine. *Friends* - I'll be on that. *Mork and Mindy*: no problem. Whatever show is fine.

P: I would like to be on *Will and Grace*, so there' be an episode of Corky *(drummer during that time of the tour - ed)* dating the guy.

L: Man, yeah. Our drummer loves men and we're trying to hook him up with a nice guy. If there are any nice guys out there, write to us, we'll set him up.

TTWN: Any plans for the future?

P: Five weeks with the Ghoulies, Woo!

L: I'm trying not to get a cold, that's my plan 'cause the air conditioning is always on in the van, even though it's not hot out.

TTWN: Any last words.

L: Thank you for coming and thank you for the zine. Thank you so much.

Since the time this interview occurred, much has changed. First, after about a week, the van breaking down three times forced Buck to pull out of the tour with Groovie Ghoulies. Then, another drummer change with Sherri Solinger currently on drums (at least according to their web site). Much of Buck's recordings, including their self titled debut album, are on Sympathy for the Record Industry (4450 California Place #303. Long liked (it didn't really allow for the guitar to come through), the feel of the band shines through. Not perfect, but Pageant Mom do seem to have enough sense about them to figure it all out. As for now, they seem to be doing alright. (BOONE)
(Pageant Mom. 322 Prospect St. #2. Everett, MA 02149)

VARIOUS ARTISTS - "East Timor Benefit Album" CD

This collection is a rather varied affair to review. A collection of both originals and cover versions from Ramona and Beezus, Smoking Popes, Self, Jailbait, Over the Rhine, and more. Songs here range from indie rock to rap to more avant garde noise to keep the disc interesting and well paced (believe me, this is a plus when listening to a compilation). Proceeds go to Community Aid Abroad to help out East Timor. One of the better comps and a cause I do feel people should support. (BOONE)
($10.00 to: Idols of the Marketplace. P.O. Box 50138. Ft. Wayne, IN 46805)

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COMING SOON....
A SPECIAL PROJECT FROM THE PEOPLE AT TTWN ...

HAR MAR SUPERSTAR - CD

Probably one of the most surprising things to hit our zine in a while. Har Mar Superstar provides a collection of jams rooted in currently popular R&B and urban sounds. While not your typical TTWN fare, Har Mar sings of love and life with a more unique vision, taking the clichés of R. Kelly et al and playing with them to make a point. In the process the disc is both sometimes entertaining and humorous, but has songs you'd like to hear on pop radio or booming out someone's truck stereo through a car audio system louder than my guitar amp. This was a lot more fun than I expected. (BOONE) (Kill Rock Stars. PMB#418. 120 State Ave. NE. Olympia, WA 98501)

JAMES KAMP - "Legacy" CD

This CD is one of those discs that is weird to review. Kamp, best known here in Columbia as vocalist of Dreams About Guns and currently roots rockers Fugitive Kind, unleashes a more somber side on this solo disc. Here, country and folk are used as stepping stones for songs about love, sadness, and growing with a wider variety of instrumentation fleshing out songs that probably would've ended up rockers in the band format. A change of pace from the way I'm used to hearing him. (BOONE) (Mai-Owen Records. 1172 E. Bluebird Ln. Columbia, MO 65201)

NEW WET KOJAK - "Do Things' CD

This offshoot of Girls Against Boys disc came through right at deadline for last issue, so I had to push it back until now. Musically, NWK play an edgy type of post punk dance music with break beat influences, heavy amounts of bass and the occasional saxophone or sample. The result is a sometimes noisy, sometimes delicate collection that filters a lot of influences into sometimes not only listenable but that you could probably dance to as well. People who like a little helping of funk with their art/punk./ noise should appreciate this disc a hella bunch. (BOONE) (Beggar's Banquet Records. 580 Broadway. Suite 1004. New York, NY 10018)

PAGEANT MOM - "4 Song Demo" cassette

It's rare these days that something like this comes through the TTWN Box. This is rough sounding punk/HC with songs about authority figures, the Brian Deneke murder, Pepsi commercials and JonBenet. While the recording quality was rougher than I would've

Beach, CA 90807. USA), although their latest release *Buck in Black* is available on Lancerock records. To contact Buck, go either through their website at: www.sympathyrecords.com/buck or e-mail them at buck_mail@yahoo.com. For those people who either aren't part of the alleged Internet revolution or wish to contact them through the time worn method of writing utensil and paper, you can contact them via snail mail at:

BUCK
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play a cry in your beer song as good as the old guys could with a definite Burritos feel (especially live). If you want to hear country music that isn't Nashville pop, but the stuff of honky tonks and bad decisions, this is a start. (BOONE)
(Upland. P.O. Box 36. Ft. Collins, CO 80522)

THE EIGHT BUCKS EXPERIMENT - "Payback" CD

Heard this disc a couple of times before I sat down to write this review. This Colorado band plays a crude and rude kind of punk with garage level raunch guitar and plenty of sneering vocals. Songs take on such topics as television, Texas born dominatrixes, the Columbine massacre, pot, relationships ending and the like, all to loud guitar, bass, and drums to carry this to fruition in true fashion. The result was better than I expected with a raw level and fury that seems similar to Sin City Disciples or mid 80s Butthole Surfers to my ears. (BOONE)
(Blue Moon Recordings. 2075 S. University Blvd.#264. Denver, CO 80210)

THE FORTY FIVES - "Get It Together" CD

This is one of those discs that just compels you to move or do something. This band plays driving straight rock with a heavy mid '60s punk influence and driven by guitar and organs. Songs have a feel and attitude that suggests early Rolling Stones and the various *Nuggets* comp bands with hooks focused over technical feel that entice you and lure you in. In an age of pretense and posing, this band manages to sidestep it and focus on what makes music good instead of cool. I wonder what these guys sound like live. (BOONE)
(Ng/Artemis Records.)

THE GOSSIP - EP

Picked this up when I saw them open for Sleater-Kinney back in June. Stripped down music that mixes bluesy rock with a punk attitude. Armed with only guitar, drums, and female vocals, the Gossip's music suggests old juke joints (or their take on them) as much as basement punk shows, creating a loose feel throughout (though I do have to admit their forte is playing live). Songs about sex, heartbreak et al with an intensity and emotion that's needed with this kind of take on them. Sad that it's only four songs, I really wanna hear their full length. (BOONE)
(K Records. Box 7154. Olympia, WA 98507)

know and love (though no "Jet Boy, Jet Girl", damn!). Some of the sound quality is a little raw (a few songs are from a tape Rat Scabies made when it was broadcast), but it still is a good reminder of how this band evolved over the years in songs and ability. For some of you this will be nostalgic. For others, consider it an introduction. (BOONE)
(BBC/Fuel 2000 Records.)

THE DELGADOS - "The Great Eastern" CD

One of the more indescribable releases we've received here in recent times (though a favorite of John Peel, I've discovered recently). The Delgados play with a combination of dynamics clashing ethereal piano and vocals with break beat laced percussion and rock guitar at times. The finishing touches lead to sonic textures that are dark and ethereal but also can be poppy and rocking, depending on the song. Sometimes scary, sometimes charming, the Delgados manage to take a left turn and create something that hints at a lot of things, but is still extremely difficult to describe with multiple listens almost commanded for those interested. (BOONE)
(Chemikal Underground/Beggar's Banquet)

SARAH DOUGHER - " The Walls Ablaze" CD

Picked this up when I saw her play at the Centro a while back. Here, Dougher and collaborator Jon Reuter flesh out their sound with a full band and lusher arrangements. In the process, their collection of bittersweet indie rock songs take on hints of pop, folk, and country (I noticed a little Willie Nelson feel in one song) all driven by bittersweet toned guitars and Dougher's voice. Songs explore love, disillusionment and the like with the eye of both an observer and a survivor that makes it all real. Personally, I have a soft spot for this. Killer songs that can be both charming and real at the same time. Definitely worth picking up. (BOONE)
(Mr. Lady Records. P.O. Box 3189. Durham, NC 27715-3189)

DRAG THE RIVER - "Hobo's Demos" CD

This country rock offshoot combines members of All and Armchair Martian in a format far from punk rock. Musically, Drag the River play country in the vein of Gram Parsons or the ballad side of Uncle Tupelo. Acoustic guitar driven songs with pedal steel playing a prominent role throughout. And it works, these guys can



GROOVIE GHOULIES

Groovie Ghoulies are one of those bands that have managed to create an almost unique niche. For over a decade, their mix of three chord punk, monster/horror imagery, and sense of humor has persevered through numerous lineup changes, tours, and albums. Their live shows are powerful events that nail you to the wall and put a smile on your face, all the while proving that traditional punk rock can still be vital when done right. The following interview was done on a particularly stormy night (which ironically suited the atmosphere of the event in some ways) before their show at the Creepy Crawl in St. Louis, MO on Monday May 22, 2000.

INTERVIEW AND PHOTOS BY BOONE.

TTWN: Names, instruments played, and plans for the revolution, if any?

Roach: I'm Roach, I play guitar.
Kepi: I'm Kepi, I sing and the revolution will not be on cable TV.
R: I haven't made plans for my revolution yet.
K: It's gonna be a computer crash. That's my revolution.
R: Mine's gonna involve cats *(pause)* and bats. It's gonna be mayhem.

TTWN: How's the tour going?

K: Uh, good. It's day four.
R: Just wonderful, day four *(both laugh)*. That's always easy to say at the beginning of a tour.
K: It's storming.
R: Yeah, it was scary.
K: We outdrove the tornado on our way here from Lawrence.
R: We saw a....What did we see blow up?
K: Oh, YEAH! On the phone poles, the transformers.
R: YEAH!
K: Totally exploded as we drove by, like...
R: Biggest flash of light.
K: Down by Columbia or something. It was like *(Kepi makes explosion sound)*.

TTWN: Oh man, I wish I would've saw that.

K: It was like lightning. It was so loud and so bright. And there was lightning and stuff everywhere.
R: It was crazy.
K: But, totally, we saw a transformer blow up. That's been a highlight.

TTWN: If you had a home video of that, you could sell it to a news channel.

K and R: Yeah.
R: Totally.
K: You know we did, at South by Southwest just a couple of months ago, we tape recorded a hailstorm on

our way to Austin. The top of our van was just like *(Kepi makes explosion/storm like sound).*
R: Yeah, we just have an Econoline cargo van, so there's no insulation or anything so it's just very loud. *(At this point, bassist B-Face shows up).*
B-Face: I'm B- Face and I play bass. I just wanna know real quick did Lisa *(Lisa Marr of Buck - ed)* ever sing with you guys before?
K: Once at the Troubadour on the Bust tour.
B-Face: Buck Quimby.

TTWN: How does *Travels With My Amp* differ from previous albums such as *Fun In The Dark* and the *Re-Animation Festival?*

R: Kepi. How does *Travels With My Amp* differ from the rest of the wonderful records you've made?
K: The magic of *Travels With My Amp* is that it's only guitar, bass, drums, and vocals. There's no background vocals, there's no keyboard, tambourine, handclaps, anything. It's like the purest essence of rock n' roll. If you listen, there's only four things going on in the whole record: guitars, bass, drums, and vocals. That's the magic of the new record.

TTWN: Speaking of the new record, what inspired the song "Hair of Gold and Skin of Blue?"

K: That would be...



SCHOOL DAYS, SCHOOL DAYS, WHAT DID I DO TO DESERVE THIS DAYS!

Once again, it's time for our reviews section. We here at The Trouble With Normal love music and want to hear yours. So, send us your vinyl, tape (for sale or at least with a cover) or CD to our PO Box for review. It may take us a while to get to it due to everyday life and all that. However, we will get to it and review it as soon as we're able to do so. Until next issue, I hope you find something in here that you like. Have fun. Boone.

CAPITAL CAPITAL - "Antarctica" CDEP

Got this when I saw them at the Ranch a while back. Musically, these guys play punk rock with definite art noise overtones. Feedback laden guitars and deep rhythms guide these songs into areas where hooks and dissonance collide, meshing somewhere in the gray area between the Ramones and Chrome (for me anyway). While best experienced live, this is a good start for those who don't have the opportunity to do so yet. I Just wished that they would've included a snail mail address, but the e-mail one will have to do until I find out otherwise. (BOONE) (capitalcapital@hotmail.com)

CRISPUS ATTUCKS - "Destroy the Teacher" LP

Picked this up at their show at the Ranch back in June. Aggressive hardcore punk with dual guitars and intense rhythms recorded at their proper fury is in full force here. Songs cover cops, rebellion, war, youth culture and other things that seem common to sing about in hardcore but sill have impact when delivered properly. While the record lacks some of the near grind level energy of their live show, it's still pretty damn go Secretly put this on for some fans of the more polished *Warped Tour* bands and see the looks on their faces for fun. (BOONE) (Soda Jerk Records. P.O. Box 4056. Boulder, CO 80306)

THE DAMNED - "Sessions of the Damned" CD

Another disc I wasn't expecting. This is a collection of the Damned's live sessions for the BBC (mostly for John Peel's radio show) throughout their career. Displaying the band in all its forms, from raw early punk to the near gothic tendencies of their later period, this disc highlights songs that you

Disturbance Planning: The War at Home" by Frank Morales in the Spring-Summer 2000 *Covert Action Quarterly* for more information). Add to this, the software available to monitor people's movement on the Internet, and there could be some scary repercussions down the road.

At this point, it's easy to say I'm just being paranoid. However, as the FBI's COINTELPRO program of the '60s and '70s proved (and its subsequent programs on a lesser level), the government will at times go to extreme to prove somebody a threat if their views go up against business as usual. It is important for an activist to understand this part of our history and to realize that dealing with public disinformation at the very least is part of what they have to go through. And don't think that because some people are more aware of this that the government will avoid such actions in the future. This is not being paranoid, but being aware of the situation and possibly how things could go down.

Hopefully, Congress will do the smart thing and toss Carnivore out like it should (and hopefully, go further to make sure it doesn't happen illegally like they've done with wiretaps in the past). However, in an age where people are quite willing to forego some of their civil liberties for the illusion of security, it is likely to be an obstacle that the activists among us will have to deal with. The saddest part is I only heard about this is two short news clips on television news, the rest didn't even bother to cover it, much less explain why it's important. Thus this article isn't nearly as complete as I would like, so anyone interested in searching for more information will have to look and search things out for themselves. I know I have to.

This is how the government keeps the public asleep. It'll be a long hard road to get them to wake up. I just hope it happens before everything falls.

-Boone.

great punk cover. It's so chunky

R: Smurfette.

K:...A crush on Smurfette *(Roach laughs),* although it sounds like it could be a necrophilia song.

R: Some people think that.

K: Some people think it's a necrophilia song. That's funny too, but it's for Smurfette.

TTWN: This is for Kepi. How have all the lineup changes changed the band over the years?

K: I like to think that it gets better every time; and especially right now it's great. When we tour with B-Face, and Amy's just totally learning and working so hard. I think we're in a really great place. I think you'll see tonight, it's cool right now. Amy just got a brand new drum kit, she painted her own head, she's learned over 50 songs. She's really into it. It's exciting, 'cause we love it. I mean, B-Face and Roach; we wouldn't be out playing if it wasn't everything we wanna do, so we're happy.

R: We like to have allusion process.

K: Yeah, it's worked out in our favor so far I think. That's cool. No real setbacks.

R: No.

TTWN: What inspired the song "Fun In The Dark?"

K: All kinds of stuff. One thing is Art Bell of Coast to Coast Radio. Another thing is one time the van was broken down and I watched a couple do it in a park and they thought they were all alone, and that was kinda funny *(Roach laughs).* And just the idea of the Groovie Ghoulies Fun in the Dark. The actual song title came from the old bass player, John Bender, on the first album. He has this painting at his house of a broken down carnival and the funhouse says Fun in the Dark on it. That's actually where I got the title from and then wrote about all this other stuff too. It's about everything...the whole world *(Roach laughs).*

TTWN: Let's discuss the drum machine record?

R: All right.

K: Yes *(Roach complements Crimson Sweet on their set this night).* We've already had multiple requests for "Day In Day Out" on this tour.

R: Yeah, people want to hear it. We don't know that song though.

K: We haven't learned it with Amy yet. And in Seattle, they've *(points at Buck)* covered it live so that's kinda cool. Those were just...I wanted to make records and I didn't have a band so me and my friend plugged in the drum machine and started rollin' baby. That's how you get going. And everything we do is pretty much, "Let's see what happens

if..." and for the most part it works out all right.

TTWN: Are you surprised that Groovie Ghoulies have lasted as long as they have?

K: Actually sometimes I am in wonder of that but it's always...everybody has a day where they wanna give up, but it always seems to get better. Whenever you have a crappy day, you get one letter in the P.O. Box from that kid that's, "I love your band and blah blah blah..." It's all we really wanna do. Unless everyone just says, "This is totally ridiculous, forget it." But it actually grows. It grows very slow but it grows steady and we take that as kind of a sign.

And music changes so much. Even punk rock isn't what it was. You might hear the Cramps or the Ramones on the radio back in the day. Things like that, there's no chance of [now]. Airplay and video play are so rare, so it has to be slow growing.

(At this moment, Roach, Kepi and I see a door person at the Creepy Crawl drop a shitload of wristbands on the wet sidewalk).

R: That's just something I would do.

TTWN: What is your opinion on the increasing



"terrorist" would convey any plans via e-mail unless they were making a manifesto to the media or something like that.

As for hackers, I get the feeling that most hackers they catch tend to be small time people who either got lucky and broke into something big or were stupid enough to take credit and get caught. From what I've read, most big corporate web site have firewalls out the ass. Because of this, to really cause damage to a site, you almost have to be an insider with access to do it. Yeah, it's fun to read about the Pentagon web site getting hacked. However, the outer parts of a site are not what the people who control things really worry about.

So, if the alleged worries of the Carnivore program seem to range from unlikely to impossible, then why is the program continuing? The ACLU testified that the program was the Internet equivalent of having an agent at the post office check mail at random. However, I get the feeling it goes deeper than that. Personally, I have a feeling that the reason Carnivore is in place goes deeper on the privacy rights issue.

Given the government usually decides who is or isn't a terrorist at any given time, what are the chances that this program will be used to monitor the e-mails of anyone involved in activist groups the powers that be don't happen to like? Think about it, since Seattle there has been a slowly growing group of people who, realizing the system lied to them, are joining together and demanding much needed change. Sure, the corporate owned media likes to write them off as violent agitators or mere students. However, the often ignored connection of links between organized labor and the environmental movement (to name one example) is one thing the government doesn't want. Thus, Carnivore can be useful in monitoring the e-mail of anyone from the lifetime activist who spends their whole lives working for change to some soccer mom who merely signed a petition on something that disturbed her. In a way, it seems to be an Internet version of the COINTELPRO program of the 1960s and 1970s with much easier form of technology than wiretaps and infiltration to make their case. With the Department of Defense Garden Plot classified enough to keep groups targeted secret, but open enough to know they have plans for martial law in case of a "state of emergency," this could be entirely possible (check out "US Military Civil

CARNIVORE ON MY TRAIL:

A FEW COMMENTS ON THE FBI CARNIVORE PROGRAM.

It's not often that I learn of anything that could actually be of interest in the big picture watching the local news. Its cursory coverage of any demonstration usually ends up with a pro corporate viewpoint. In addition, there tends to be scarce coverage of poverty or environmental issues that really need to be discussed in our society. However, once in a while, the mainstream press manages to surprise me by bringing up something I didn't know about.

On July 24, 2000, Congress held hearings on the issue of the FBI's carnivore program. Carnivore is a program that can track e-mail of suspected people without anyone knowing about it. The White House is pushing it as a way to try and defeat cyber crime. The FBI says it's more focused than a monitoring device used by an ISP to check its system. The Agency cites its use as necessary in the wake of terrorism, drug busts, and the rise of hackers. In a climate where crime is presented as being on the rise, this use raises concerns not only of its effectiveness, but of privacy and other issues.

First, let's take a look at Carnivore's supposed use pattern. The FBI says its intention for the program is to track the e-mail of specific people involved in criminal activity. However, what are the chances that someone who's smuggling drugs is going to spread their message via the Internet? Given the riskiness and chances involved in said situation, it would be asking to get caught if you mentioned various shipments on-line. In addition, given the number of ways e-mail can be intercepted or servers can go down, such a procedure would be nearly dangerous unless elaborate, ever-changing codes are used.

On the terrorist front, using e-mail to track down suspected terrorists seems to be a little silly. Think about it. If a person is going to bomb a building, why would they tell the people they're working with in this matter? This would only add to the paranoia and constant fear such an endeavor seems to have within it. While I can see the FBI using it as a manner to crack down on people whose race , in the minds of certain paranoid law enforcement officials, makes them automatic suspects, I don't think it's that likely that a



corporatization of punk via bands such as Blink 182? Do you feel this is detrimental to what punk can and/or will become?

K: My personal opinion on the corporatization of punk rock....I couldn't believe when the Ramones and Iggy were using their songs in Budweiser commercials and stuff now. But when I realized that they're probably not selling that many records and the radio and the media doesn't cover them, then I say more power to them. I would not wanna have to sell my records via Budweiser, but it's so fucked up right now and the world is so crazy. It doesn't bother me like it used to.

R: Yeah, it totally used to bug me, but it's like, damn, these people work hard all their lives and they're not getting any airplay now. So damn, go ahead. Do what you need to do.

K: Yeah, our supposedly "alternative" station: they played one song off Iggy's *American Caesar* record and the DJ's don't even know who he is. They're (*in disgusted DJ voice*), "This guy's all wrinkly and old. Who is this guy?"

TTWN: That's just wrong.

K: Yeah, and the Cramps came to town and played their Christmas benefit show, and he's like, "And that singer guy..." Your alternative radio station morning man DJ does not know the name of the singer for the Cramps. That is criminally wrong.

TTWN: Well, Lux Interior is old enough to be the guy's father.

K: I know, but he also should be on Mt. Rushmore with Joey Ramone and Iggy Pop. You don't know who all the presidents are, but you know who's on Mt. Rushmore.

TTWN: With or without the dildo on his head.

K: Yes, exactly.

R: Preferably with.

K: Yes. You know, that should be Rock n' Roll 101, especially for a DJ. It's all gone to hell. I don't know about Blink 182. I don't know about them.

TTWN: Consider yourself blessed.

K: Yeah.

R: But it's not like I wouldn't expect them to not take money for what they do either. I don't believe in all the "oh sellout" stuff. If people wanna pay to see you and they wanna buy your stuff, go for it.

K: Yeah, if you're capable of making good music, you'll make it. 'Cause Neil Young and Bob Dylan are these millionaire guys but they still have sense and they still have songwriting talent, as does Billie Joe, says me. I think he's a great songwriter.

To me, it's about songs. I'm all for politics too, but I think if you wanna be in politics, you should be a politician 'cause we sure need some good one of those too.

R: Here here.

K: That's my opinion.

R *(in mock preacher voice)*: Amen, Brother Kepi.

(Discussion veers to whether the band would appear on a sitcom if offered. Then the Jackie Papers play, so we take a break. Interview resumes outside with Kepi after the set).

TTWN: What do you feel about the rise of horror imagery in modern rock music and do you think it's taking the fun out of it?

K: The rise of it? Hmmmm... I think there's less since the days of Alice Cooper and Kiss and things like that. You mean like Marilyn Manson and Slipknot and those kind of things?

TTWN: Yeah.

K: I think that there's a lack of a sense of humor about it. Not that that's bad if you can get away with

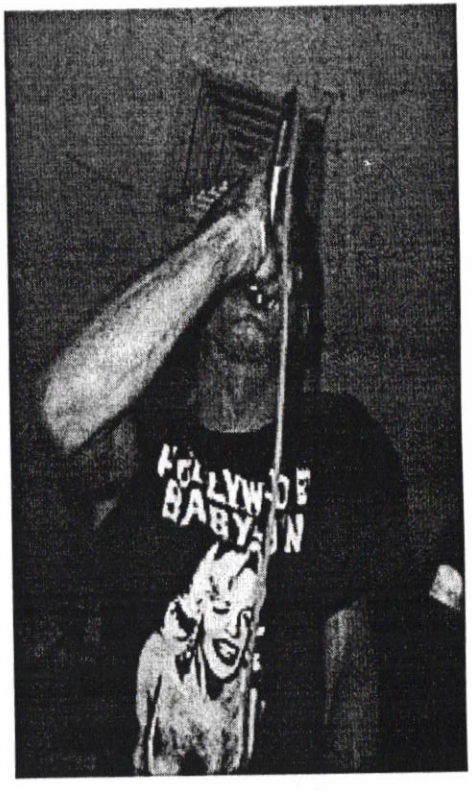
C: Last words. That's an awkward fucking question. Am I supposed to make a speech of something? Last words: have fun, wipe your butt, chew your food properly. Have fun, that's all.

TTWN: Thanks a lot.

C: Sure.

The Jackie Papers have two CDs out, one of which, *She's In Love*, is available on the Panic Button label. To contact the band or to find out more information on their CDs and the like, contact them at the address below:

JACKIE PAPERS
P.O. BOX 310754.
TAMPA, FL 33680-0754





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landscaping and stuff like that; I do bushes and trees. I'm a slave to...even on tour I get up early in the morning. I'll go to sleep at 5:00 in the morning and get up at; I'll sleep in late and I'll wake up at 7:30. When the sun comes up, I get up. I've been programmed. That's what the song is about.

TTWN: Force of habit.

C: Right. The body clock thing. And it's not fun and it doesn't get funner as it goes on, but that's what the song is about.

TTWN: Will the revolution be televised and, if so, what multinational corporation will sponsor it?

C: Not only that, but it'll be on the Internet too. I'm sure.

(Discussion veers to how the buffering will affect it and whether someone should send a virus to it while Holiday again asks if she's drowning out the interview [even though she's far from it, actually])

TTWN: Let's wrap this up. Any plans for the future?

C: Yeah, I plan to have a future. Other than that...When you make plans then most of them fuck up. So we're gonna do a band. We're doing a band, that's my future.

TTWN: Any last words?

it. I don't think that Marilyn Manson is spooky after bands like Slayer and Venom and all the Swedish death metal have been out now; it takes all the seriousness out of American rock, I think. That's my opinion. I don't think Marilyn Manson is spooky, but I don't think that he has a sense of humor about what he does.

Rob Zombie gets it. I think Rob Zombie gets it. He puts on a big show and it's campy, but it's not stupid. I think Rob Zombie is about the state of the art, I guess, is big giant monster rock.

TTWN: Any plans for the future?

K: More tours and recording. Just keeping it going and hope it grows and all that stuff.

TTWN: Any last words?

K: No, not right now. There was a club that didn't pay us money on this tour and if we don't get it, I might just start releasing their name to the public. So, maybe keep an eye on our website and see if I post the name of the club that refuses to pay us.

TTWN: What's the website?

K: groovie-ghoulies.com

TTWN: Okay, thanks.

K: Thank you.

Groovie Ghoulies have a number of records released over the years. The majority of them, including their latest *Travels With My Amp* are available from Lookout Records (P.O. Box 11374. Berkeley, CA 94712-2374). However, there are a number of records (especially singles and comp tracks) that were either originally released on (and re-issued by Lookout) or came out through other labels as well. Check their web site: groovie-ghoulies.com for more information. To contact Groovie Ghoulies, write them at the following address:

GROOVIE GHOULIES
P.O. BOX 2847.
SACRAMENTO, CA 95812

The Jackie Papers

I admit I've never heard of Jackie Papers before I saw them. Ironically, their bassist Heidi saw my zine (I had some for sale at the show) and said they were willing to do an interview, mentioning that Chris Barrows, their vocalist, used to sing for Pink Lincolns. To be on the safe side, I waited until after the show. What I saw was a band that played hardcore punk with a metal influence and obvious tips of the hat to bands such as Black Flag. Short crude songs that were powerful and a lot of fun were in force here. I then decided that an interview would be a good thing. This interview with vocalist Chris was done after their show at the Creepy Crawl in St. Louis on Monday, May 22, 2000.

INTERVIEW AND PHOTOS BY BOONE

TTWN: How's the tour going?

Chris: Good, good. Some slight shows and some great shows St. Louis rocked tonight, I loved it. I never played here before but I'm definitely coming back.

TTWN: How long has Jackie Papers been together?

C: Barely over two years.

TTWN: How does this differ from your previous band?

C: It's actually a lot funner and it's very amusing as we go along. It works all the way around: it's fun, it's good, we get along well. It's fun as shit.

TTWN: I noticed the Jackie Papers have an '80s hardcore influence vis a vis Black Flag et al. Is that intentional?

C: I love old school Los Angeles punk rock. Okay, I used to listen to rock: Stones, Bowie, shit like that. Yeah, old early LA punk rock is ,whether I want it to or not, it's an influence. I used to love Black Flag, Descendants, Bags, so just whatever's loud,. good and obnoxious, that's what I'm into. Guitar oriented, obnoxious shit.

TTWN: What inspired the song "Everything I Know Is Wrong?"

C: A lot of things. When you think that you know what's going on things fuck up. It was a very easy song to write because I used to know what was going on and when I'm sure about things, it always fucks up these days for me. So it was a very easy song to write. It's about being stupid and write what you know.

TTWN: What are your opinions on the current corporate consolidation of punk rock and do you think...

C: It's evil, but I'm not saying that because *Maximum Rocknroll* says it. It's like all the media are consolidating and pretty soon people's information will come from very few sources. It will not be open and honest...

(Chris' train of thought changes as JP's guitarist Holiday Page asks whether her practicing is bothering us et al)

TTWN: What is your opinion of Noam Chomsky's propaganda model and do you feel it is being applied within the world of commercial alternative music?

C: I know his name. I know that he's very, very political or whatever and I've never been exposed to any of his stuff. The more politics that people try to shove up your ass, the less fun it is. This is very shallow, but I like rock more than meaningful substance or whatever. The people that are aware of politics already know about it and the people that don't give a fuck about it, they don't need it. I'm sure that Noam has a place in this world but I haven't been exposed to him.

TTWN: What is the song "6:45" about?

C: I work six days a week. I do

